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### Illinois State University Chamber Orchestra Illinois State University Symphony Orchestra

Paul Borg Conductor  
*Illinois State University*

Karen Lynn Deal Conductor

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Illinois State University  
College of Fine Arts  
School of Music

Illinois State University Chamber Orchestra

Paul Borg, *Conductor*

and

Illinois State University Symphony Orchestra

Guest Artist, Karen Lynn Deal, *Conductor*

Center for the Performing Arts

April 23, 2008

Wednesday Evening

8:00 p.m.

This is the one hundred and eighty-eighth program of the 2007-2008 season.

## Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

### Chamber Orchestra

#### Serenade, Op. 20

Allegro piacevole  
Larghetto  
Allegretto—Come prima

Edward Elgar  
(1857-1934)

Paul Borg, conductor

~ Intermission ~

### Symphony Orchestra

#### Pictures at an Exhibition (1874)

Promenade  
Gnomus  
Promenade  
Il vecchio castello  
Promenade  
Tuileries  
Bydlo  
Promenade  
Ballet of the Unhatched Chicks  
Samuel Goldberg and Schmuyle  
Limoges—The Market  
Catacombae (Sepulchrum Romanum)  
Cum mortuis in lingua mortua  
The Hut on Hen's Legs  
The Great Gate of Kiev

Modest Musorgsky  
(1839-1881)  
orchestrated by Maurice Ravel

Karen Lynn Deal, conductor

## Program Notes

When Edward Elgar wrote his *Serenade, Op. 20*, serious British composers were not viewed very kindly on the European continent. It took the careers of Elgar and Ralph Vaughan Williams to change that opinion. Elgar himself was largely self taught and had to overcome the Victorian bias against music as a respectable career for a middle-class gentleman. Yet, his compositions have come to represent all that is English on the concert stage world wide.

The *Serenade* is an early work, finished in 1892, possibly reworked from lost sketches from 1888. Written for strings alone, the *Serenade* manages to create a full sound by means of *divisi*—dividing the violins, violas, and cellos into two parts. The work is of modest dimensions. The two outer movements balance each other in mood, meter, and motive. The opening of the first movement returns at the end of the third. The middle movement is the first of Elgar's many [slow movements] with a commandingly sculptured melody held in a diatonic but tense harmonic relationship." (McVeagh) Elgar is a master at weaving short melodic fragments into a broad arching phrase. Sudden changes in dynamics provide subtle yet effective dramatic moments.

Modeste Musorgsky (1835 - 1881) was tutored on the piano by his mother, becoming quite proficient by the age of nine. His original ambition, however, was military, and he eventually joined the famous Preobrajensky regiment. His attitude toward music was that of an amateur until 1857, when he was brought into contact with the members of the New Russian School. His talent developed rapidly and was soon recognized by such men as Balkirev, Rimsky-Korsakov, and Borodin. Military duties became irksome, so he resigned from the army. Poverty forced him to take a clerical position in St. Petersburg. Because of his high-strung, sensitive nature and irregular mode of life, his health became impaired. In 1866, he went to live with a brother in Minkino, and it was there that he recovered sufficiently to do some of his best work. He died in St. Petersburg on March 28, 1881.

#### *Pictures At An Exhibition*

A posthumous exhibition of drawings and water-colors by the architect Victor Hartmann, intimate friend of Musorgsky, was held in memory of the artist under the auspices of Vladimir Stassov, art and music critic, at the Academy of Fine Arts, St. Petersburg, in 1874. Musorgsky, as a tribute to his friend, created piano "paraphrases" of some of the art works. The original piano version, published in 1886, almost begs for an orchestral interpretation. Exploiting the coloristic possibilities of the work, Maurice Ravel, at the request of Serge Koussevitzky, set himself the task in 1922 to transcribe Musorgsky's writing into a work for orchestra.

**I. Promenade** - This introduction, which is repeated several times as an interlude in the original suite, is one of Musorgsky's most inspired creations. Stassov remarked that the composer portrays himself walking idly about the exhibition, now right, now left, at one moment pausing before a picture, at another sadly reminiscent.

**II The Old Castle** - (A castle of the Middle Ages, before which a troubadour is singing.) A somber key and a pastoral rhythm and style represent this painting. The plaintive song of the troubadour is assigned to the alto saxophone in Ravel's orchestration.

**III. Tuileries** - (Children disputing after play. An alley in the Tuileries gardens swarms with children and nurses.) These children are squabbling and in the first measure a fretful voice plainly cries, "Nursie, Nursie." A calm passage occurring later suggests that the children are pacified, but the quarrel begins over again, and the piece ends with a gesture of childish impatience.

**IV. Bydlo** - (A Polish ox-cart with enormous wheels.) The cart creaks and groans as it moves slowly over the rough road in the twilight. The sound of the oxen's hoofs is reproduced in the steady beat of the timpani and bass drum, above which is heard the song of the driver, who rejoices that the day's toil has ended. The ponderous basses grow softer as the cart disappears in the thickening gloom.



**V. Ballet of the Unhatched Chickens** - (A costume sketch for a scene in the ballet *Trilby*.) This is a delicately humorous representation of chicks emerging from their shells. The light tapping on the shells, and the soft chirping and stirring are reproduced with great fidelity; also, the surprise and consternation of the chicks when they first look about them. The *Scherzino* is repeated, after which there is a four-measure *Coda*.

**VI. The Market-place at Limoges** (French marketwomen quarreling.) The women's shrill voices as they cry their wares and haggle over prices are reproduced with much realism. The work builds up from a low buzz of conversation to a cheerful din in which the whole band takes part. A short pause followed by three measures *meno mosso* and one *accelerando* leads directly into the next movement, *Catacombs*.

**VII. Catacombs** - (In this drawing, Hartmann portrayed himself examining the interior of the catacombs in Paris by the light of a lantern.) The music is a series of sustained brass-chorale chords, the macabre atmosphere emphasized by the elimination of the woodwinds, restating a mournful *Promenade* theme.

**VIII. The Hut of Baba-Yaga** - (Baba-Yaga is a witch of folk-legend, whose hut was mounted on chicken's claws, and who rode through the air in a mortar propelled by a pestle, devastating field and wood as she rode.) In the music, she is represented by a rhythmic, strongly emphasized figure, and her ride is graphically described. Toward the close of the piece, there is a quiet section in which the pealing of bells in the distance prepares the listener for the next movement with its brilliant pageantry.

**IX. The Great Gate of Kiev** - (The artist's design for the gate was in the archaic Russian style, featuring a cupola in the form of an ancient Slavonic helmet.) The music depicts the Bogatyri (war heroes) entering the city in solemn procession (*maestoso*), to a theme given out by the full ensemble. A religious chant is followed by loud descending scales accompanying the martial theme. Finally, the opening chords of the march are heard *fortissimo* as if sung by a great multitude assembled in the capital city.

Notes adapted from <[www.windband.org/foothill/pgm\\_note.htm](http://www.windband.org/foothill/pgm_note.htm)>

## Chamber Orchestra

### Violin 1

Emily Morgan, *concertmaster*  
Phillip Rudd  
Stacey Turner  
Rob Reilly

### Violin 2

Andrew François, *principal*  
Jennifer Kluchenek  
Michelle Krewer  
Brittany Johnson  
Ben Nadel

### Viola

Colleen Doyle, *principal*  
Colleen Kuraszek  
Matthew Harper  
Kevin Lin

### Cello

Shannon Schultze, *principal*  
Devon Anderson  
Joshua Stewart  
Sam Fishman

### Bass

Dorian Jackman, *principal*  
Michael White

## Biography

### Karen Lynne Deal

Lauded for creating the next generation of symphony audiences and Art's advocates, as well as a "focused energy that gives her technique strength and precision" Karen Lynne Deal is an enthusiastic audience builder with a fresh approach to classical music making. Beginning her seventh season as Music Director of the Illinois Symphony Orchestra and the Illinois Chamber Orchestra, Maestra Deal has won the Illinois Humanities Council, Studs Terkel award for her service in education and outreach, the Illinois Council of Orchestras award for Community Service, the Springfield Art's Council's Mayor's Award for Individual Artist of the Year, and the Illinois Council of Orchestras award for Meritorious Service in Outstanding Programming.

In demand as a guest conductor, Ms. Deal's orchestral, ballet, and operatic repertoire is extensive. She has performed over 415 symphonic works from the standard repertoire with 27 orchestras, and has been music director for multiple performances of 31 different ballets and 9 operas. Guest engagements have included the New Mexico Symphony Orchestra, Waterloo/Cedar Falls (Iowa), Tulsa, Tucson, Sacramento, Richmond, Springfield (MO), Westmoreland, Brevard, and Bremerton Symphony Orchestras, as well as the Kansas City Camerata. At home with a wide variety of styles and concert formats, Maestra Deal has conducted for such prominent soloists as Itzhak Perlman, James Galway, and William Warfield, as well as popular artists, Peter, Paul and Mary, Chet Atkins, Kathy Mattea, and Mercedes Ellington. Summer of 2003 took her to Mexico City where she guest conducted the Orquesta del Nuevo Mundo, in the concert premiere of, *Mujeres e Musicas*, featuring Mexican premieres by female composers. During the 2006/2007 season, Ms. Deal will guest conduct the Reading Symphony Orchestra, the Westmoreland Symphony Orchestra, and Nashville Symphony's, Let Freedom Sing concert at the new Schermerhorn Symphony Center.

As Associate Conductor of the Nashville Symphony from 1992-2000, Ms. Deal made a true impact on the public at large. She also served as Music Director and Conductor of Nashville Ballet from 1992-2000, and frequently guest conducted for the Nashville Opera Association. Before moving to Nashville, Ms. Deal spent six years as Associate Conductor of the Annapolis Symphony Orchestra, and was Founding Music Director of the Sinfonia Concertante, a professional chamber orchestra noted for its commitment to living composers. She made her European debut in Vienna, Austria with the Pro Arte Orchestra and also assisted at the Frankfurt State Opera on performances of *Der Rosenkavalier*, before returning to the United States to pursue doctoral studies at The Peabody Conservatory of Music in Baltimore. She has received conducting scholarships both at the Aspen and Tanglewood Music Festivals, and has won the National Repertory Orchestra's Biennial Conducting Competition.

Ms. Deal's public image is wide ranging, from appearances on PBS, Nova science series, to the 1997 Coolest People, award by Nashville Life magazine. She has received citations of appreciation from: the Mayor of Nashville, in recognition of her years of leadership as creator, conductor, and coordinator of Let Freedom Ring, an annual musical tribute to Dr. Martin Luther King, Jr.; the Nashville Public Schools Board of Education, for her curriculum based performances... expanding children's knowledge of music using a musical format to teach history, social studies, language arts and visual arts; and from the Council of the Metropolitan Government of Nashville. She is a favorite guest speaker wherever she goes, and is often called upon to present lectures on leadership and diversity inclusion for academic and civic groups. In Springfield she has been a guest speaker for the Animal Protective League, Leadership Springfield, Illinois Women in Leadership, the Urban League, Freedom School, Prairie Heart Center for Living, and various other non-profit organizations. When not making music, Karen enjoys photography and marine biology, photographing and swimming with whale sharks, reef sharks, giant manta rays, barracuda, and sea turtles.

## Illinois State University Symphony Orchestra

### *Violin I*

Emily Morgan, *concertmaster*  
Andrew François  
Jennifer Kluchenek  
Arcadia Kust  
Benjamin Nadel  
Marie Louise Petersen  
Philip Rudd  
Stacey Turner

### *Violin II*

Jennifer Ringsby, *principal*  
Jordan Blitz  
Chica Cabalona  
Danielle Fox  
Brittany Johnson  
Michelle Krewer  
Rodney McCalister  
Taylor Nix  
Robert Reilly

### *Viola*

Colleen Kuraszek, *principal*  
Alex Anlas  
Colleen Doyle  
Matthew Harper  
Jessica Lee  
Kevin Lin

### *Cello*

Shannon Schultze, *principal*  
Devon Anderson  
Beau Commanday  
Sam Fishman  
Nate Kappes  
Josh Stuart

### *Bass*

Mike White, *principal*  
Mallory Alekna  
David Genty  
Devin Godzicki  
Chris Griffith  
Al Hackel  
Andy Israelson  
Chris Williams

### *Flute*

Christa Krause, *principal*  
Carmen Hawkins  
Na Choi  
Stefanie Lindsay  
Bethany Padgett

### *Oboe*

Sara Rogis, *principal*  
Sonya Ash

### *Clarinet*

Jessica Boese, *principal*  
Brittany Delsignore

### *Bass Clarinet*

Hannah Edlen, *principal*

### *Bassoon*

Brian Cooley, *principal*  
Yasmin Torres

### *Contrabassoon*

Brian Cooley, *principal*

### *Horn*

Janie Berg, *principal*  
David Bakst  
Casey McCormack  
Krista Reese  
Lindsay Schultz  
David Shewan

### *Trumpet*

Laura Hall, *principal*  
Timothy Dillow  
Becky Gawron  
Andrew Gerbitz

### *Trombone*

Julie Gray, *principal*  
Mike Klos

### *Bass Trombone*

Chris Darwell, *principal*

### *Tuba*

Ingrith Saavedra-Austin

### *Percussion*

Ryan Borden, *principal*  
Tim Daniels

### *Piano/Celesta*

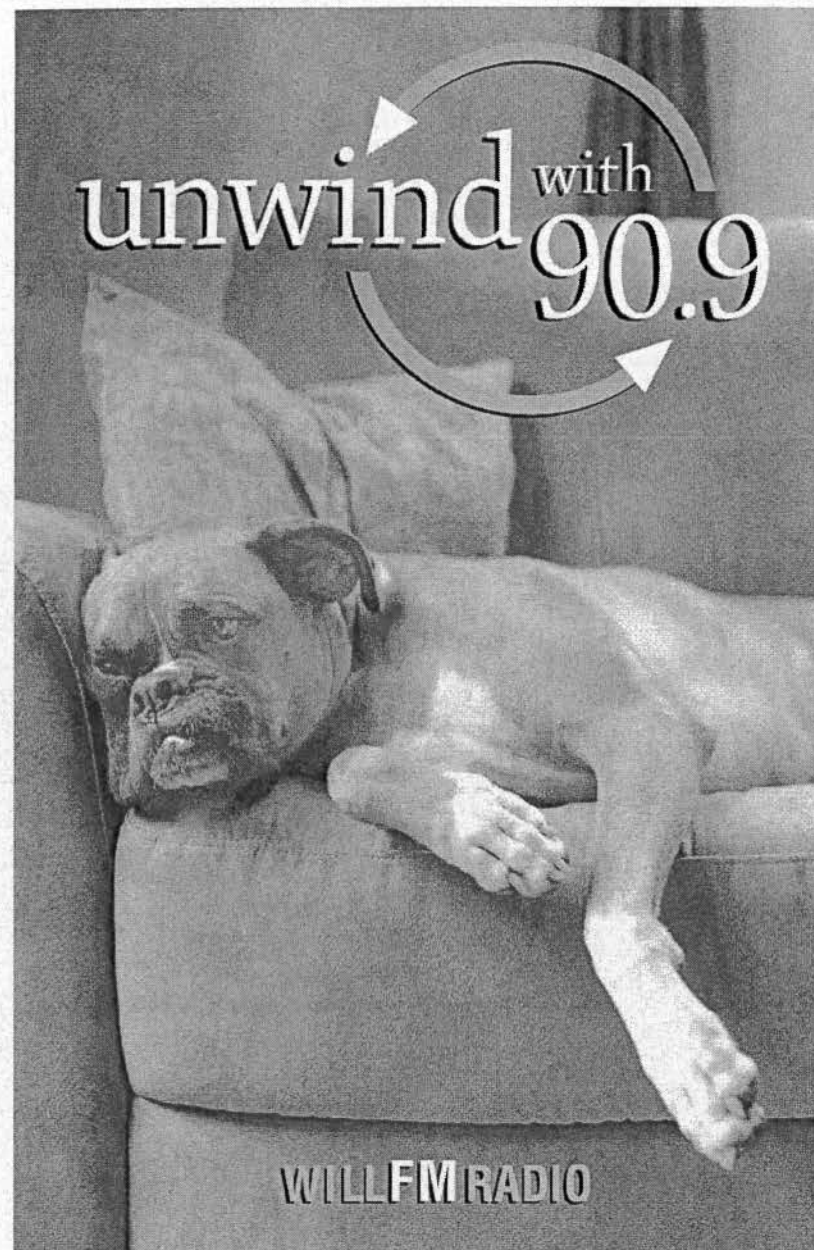
Jennifer Hedstrom, *principal*

### *Staff*

Jennifer Kluchenek, *orchestra manager*  
Philip Rudd, *asst. orchestra librarian*  
Matthew Harper, *orchestra librarian*  
Mike White, *webmaster*

### *Committee*

Dorian Jackman, *chair*  
Janie Berg  
Ryan Borden  
Julie Gray  
Shannon Schultze



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American Frontiers



*March 15*

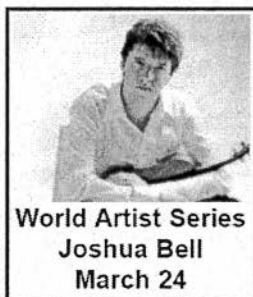
Wolfgang Schmidt, cello

*April 26*

Christopheren Nomura,  
baritone



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